

NORTHERN JUNKET



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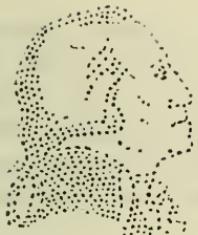
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New England Folk Festival, April 25, 26, 27, 1980 at Natick, Mass. High School. THE BEST FOLK FESTIVAL IN THE COUNTRY!

xxx

March 9th at the Girl Scout House, Concord, Mass. an evening of Contra Dancing with Tony Saletan, caller; Music - Vince O'Donnell & Cal Howard.

zzz

T A K E I T O R
L E A V E I T

The square dance world is worried and rightly so. It is worried at the high number of 'drop-outs'; at the few-in-numbers new people signing up for classes; at the number of clubs folding. It is not a local phenomena; it is country-wide.

Before long fingers will be pointed at so-and-so or at whom ever as being the real culprit because he started it all.

Before you start finger pointing take a look in your mirror because if you have been teaching and calling most of the hogwash that passes for square dancing then you must share some of the blame. It can be no other way.

You callers got us into the mess so it is up to you to get us out of it! You have lost understanding of why people dance - if you ever knew it in the first place! You have been sold on the idea that more is better; that quantity is better than quality. You are now reaping the harvest you so assiduously planted and many don't like the result of your planting! So do something about it!

If you don't stop the deluge of new figures that are making square dancing so complex that only a genius can master all of them, then within ten - or less - years square dancing will be as dead as the dodo and as little lamented! Think it over!

As ever

Ralph



THE CRISIS OF LEVELS

by DICK LEGER

from "31 Squares"

We have a crisis on our hands pertaining to levels in our square dance movement. Don't get me wrong. I feel that we will always have natural levels through years of experience, but they are different than the artificial ones we have created in today's dancing. By this I mean that we have people who have invested much time in learning new figures but, unfortunately, have not spent much time in learning to dance them. The amount of time spent on learning something new, far outweighs the time spent on dancing the new material correctly. Somewhere along the line, the quality of dancing has been pushed aside in favor of the easy way of just doing something different.

MOVING TO THE MUSIC

The art of calling has always involved putting the calls to the music in a manner that will allow the dancer responding to those calls the opportunity to flow effortlessly from one basic to another without stopping and starting again - and certainly without running. The

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dancer should be allowed one step for every down beat in the music. This may be difficult for the caller to plan, but is possible with proper timing. Unfortunately our training in this field has been practically nil, so consequently if the calling isn't proper, there is no way the dancing will be.



We have discovered in calling that it is much easier to make the dancer concentrate on more material with the idea if he keeps so busy doing things, he or she will be too busy trying to remember calls to worry about whether we are calling them properly or not. By presenting more and more quantity, we get by with less and less quality. If we think about today's activity we can see this all too clearly. We have too many unfortunate people who have never been taught to dance to the music, but at the same time know many basics. This gives them the false feeling that they are better than the "mainstream" dancers. By not teaching quality of dancing along with the basics, we have given them no choice but to keep learning more and more material.



We in the calling profession must somehow get back to teaching people to dance at all the natural levels. There is simply no substitute for experience and there never will be. We must also get our priorities involved to make more realistic goals for the teaching of our newer dancers and callers. The leadership in this area of our training has been coping out long enough. It is about time that we make this our responsibility again. We must also stop robbing the music of it's potential place in our activity.

Time has to be spent in allowing our dancers to feel with their feet, the same stimulation that we feel with our minds. When everything blends together, the

dancers will once again appreciate what high level dancing really is, and not be fooled by the false situation we have today. In contemporary dancing one thinks that the more basics he or she knows, the higher the level he has reached. As far as dancing is concerned, nothing could be further from the truth! It seems that although it should be, it is not all. All too often, these same false levels have produced step and go figures done with total disregard for the music. The timing of the basics in many cases is simply nonexistent!



It seems as though at our higher levels, callers even disagree as to whether it is better to dance with the hands or with the forearms! Maybe they should try dancing with their feet and discover a whole new experience! Maybe it is about time that we put into perspective what high level dancing really is - the proper execution to the music of any basic movement at any level of knowledge.



We can only attain this by properly teaching right from the beginning how basics are done, and not just what a dancer has to go thru in order to get there. In this way people coming into square dancing will enjoy their exposure from the start and will develop their skills at the same time while expanding their knowledge about our great activity. We have the potential to make this the great recreation for all. We need only to get back to realistic goals and at the same time commit ourselves to the best quality that we can provide. The other important things are natural, such as fun, fellowship and the sharing of something we love with others.

SOMETHING MISSING

I have been very pleasantly surprised with the comments received from both dancer and caller alike when I have discussed this subject. The dancer's comments were usually along the lines that "I knew there was something missing, but have never tried to figure it out. At some dances I would be fighting the music and would tire easily; at other dances I seem to put it all together and found that I didn't tire at all. I would always blame it on the kind of day I had before going to the dance, but something didn't jibe!"



From callers in general, the comments were usually along the lines that.....it was about time someone told it the way it is for everyone to see.....maybe the dancers will help out more if they know the facts. One caller said that every time when, in a caller's school he attended, he asked the question, "How many beats of music should I allow for that movement?", he was given the answer: "Don't rush your dancers, but don't keep them waiting!". His remark was that he was very frustrated in this area.



It is my feeling that most of our callers are dedicated people, honestly trying to do the best job possible with what they have been given to work with. In the music area at caller's schools they have been short changed, to say the least! I feel that top priority should be to provide the very best training that we can offer, not only to our newer callers, but to all callers in general. Unfortunately this has not been the case in the past. It is much easier for those running caller's schools to boggle the minds of our newer call-

ers with all sorts of approaches to moving people from one place to another without requiring the timing that of necessity should go along with it. Consequently, we have a situation today whereby many callers survive on sight calling along with combinations of other systems, none of which demands any execution to the music, or for that matter to the dance structure itself.

In direct relation to this, if they (the callers) were to apply this same principle to round dancing or to contra dancing, they would be out of business in less than a week. No one has ever emphasized to them that it is possible to dance people thru the squares. That it is possible to have lines going forward and back together, or what a satisfaction it is to have a whole floor of dancers move in unison to the music! Of course the KEY to this is sound training in this specific area of calling. The only common denominator between dancer and caller is the MUSIC.

How the caller uses the music will reflect on how the dancer uses the music. One has only to use good common sense to realize that this is not the easy way to learn to call! The principle of this system requires that the caller involve the beats of music, the material he is calling, and the execution of that material by the dancer, all at the same time! Of course, he is having to gauge his floor to make a very crucial judgement on what he is calling. Coincidentally, he is attempting to balance his floor, which is to say that he is trying to bring up the people that aren't sure of themselves, and to please the old-timers who are.

I am convinced that although this is a tough way to learn to call, it is the only way whereby the people will win and consequently the caller will win also. People will once again take pride in not only what they have learned, but in the way they have developed skills in doing it. They will truly experience the feeling for the dance portion they have been missing, so much so that the experience will be rewarding to the caller who has put the effort into providing it. To teach true skill is an honorable task. To provide only the "frills" is a cop out.



New Dancers Special. Sunday, April 13 - 2-5 p.m. at Ponderosa Hall, Scotia, N.Y. Caller: Dick Leger. Also at the Ponderosa on Sunday, May 4, 2-5 p.m. Spring Dance. Caller: Dick Leger.

The Colonial Dance Club of Richmond, Va. announce their Jefferson Ball, April 19th. This is a fine event. Try to attend. Contact David and Lou Davia, Rt. 3, Box 264S Glen Allen, Va. 22060. phone 201-327-7936.

The RSCDS Boston Branch announces its Highland Ball for Saturday, May 10th, 1980 in Copley Plaza Hotel, Boston, Mass. Music by Bobby Brown and the Scottish Accent.

You may obtain your copy of the Ontario Folk Dance Association's Cookbook from R. Belick, 360 Ridelle Ave. Apt 905, Toronto, Ontario, M6B 1K1. Cost \$4.75 plus fifty cents postage and handling.



THE MAKING OF

A CONTRADANCER

by ROBIN HORTON

I saw a contra dancer the other day. I could tell just by looking at him.

Being a native, I learned early on about contradancers. They were nuts! They spend every weekend all winter long square dancing in long lines - and they spent all week long talking about last week's dance or next week's dance. They also didn't understand anyone who didn't love it as much as they did.

By my senior year in high school, I'd managed to figure out that to be "really with it" on the subject all I had to do was nod wisely and say, "That so-and-so is really something!"

Actually, I'd never been to a contradance, and I wouldn't have known so-and-so if I'd promenaded around the high school gym with him, but that didn't bother me. I got by. It sure beat confessing that I'd never been to a contradance because they were past my bedtime.

My first actual contradance was during Christmas vacation my junior year in college. It was everything I'd ever imagined - - and I hated it!

It was in Bowkerville, miles from nowhere. It was the dead of winter and the building was freezing. (You are supposed to keep warm by dancing.) I sensed immediately that everyone there knew everyone else (except me) and that everyone there knew how to dance (except me.) I knew I would spend the whole night watching while every one (except me) had a wonderful time.



Fortunately, I did not spend the whole night watching. Oh, no!! Instead, I was asked to dance several times, and I had several opportunities to step on people, turn in the wrong direction, foul up my entire contra line and generally die of embarrassment.



By the time I left, I was glad I hadn't known anyone. I sincerely hoped that I never ran into one of them again. I vowed that I would never go to another contradance as long as I lived. I had had enough.



Well, never is a long time.....and my new roommate is a contradancer. It's not my fault that I've been to three contradances the past month and a half. It's hers.

At first I was firm in my resolve.

"I hate contra dances," I said. "I will not go with you. I will never go to one as long as I live."

I made this announcement once or twice a week, sometimes more often - depending upon how many contradances she went to that week. She always politely asked me to come. I always firmly refused.

Meanwhile, she brought THEM (other contradancers) to our house. THEY seemed normal at first, but it was like a recurrence of high school. THEY talked about last week's dance and next week's dance. THEY hummed contra tunes like "Smash the Windows". "Only a contra tune would have a name like that", I thought to myself.



Labor Day was the worst. The nuts (contra enthusiasts) were coming from as far away as Virginia to go to a crazy thing called a Dawn Dance at the Chelsea House in Brattleboro. They actually intended to stay up all night and dance!



When my roommate got back from that I expected her to wail about how tired she was. But her only complaint was that the dance had been too crowded. Apparently there were more of THEM than I realized.



She persisted in trying to convert me. Finally I appeared to relent. I had a brilliant scheme. I would go to one of the stupid dances and have such a horrid and miserable time that she would feel sorry for me.... and she would never dare even suggest it again. I would bump into her friends and step on thwir feet and she would be mortified. I'd show her!

I went. I danced. I was conquered.



It was different from my first experience. I discovered that I knew a lot of people who were contradancers (and I'd never even suspected.....) I got asked to dance and I didn't step on anyone. In fact, I thoroughly enjoyed myself.

Two weeks later, armed with my knowledge of "ladies chain", "balance and swing", "right hand star" and "the one below," I headed for the Monday night Harrisville dance.



I'll never forget that night. It was freezing in the town hall, and I kept warm by dancing. Someone had made cucumber juice and it tasted good after two or three dances. And one of THEM had come all the way from New Jersey to go to the Harrisville dance (he turned out to be a hardcore enthusiast - he had recently returned from a California vacation and entertained us with tales of Los Angeles contradancing).



I can't quite believe the transformation. I like to contradance! Last week I even tried to get a friend to go with me. "You'll love it," I said.

And why not? It's good exercise. You don't need any special equipment (but comfortable shoes help). Everyone has a good time. It's cheaper than a movie and you meet a lot of new people.

"Yeah, but who want's to meet THEM?" you're saying to yourself. Well, it turns out that THEY (most of them) are normal after all. They come in all shapes, sizes,

and ages. At one dance I met a nurse, a social worker, a former city manager, a bookkeeper and a secretary.

In fact, the only thing you can say for certain that any of them have in common is their love for contradancing.

If you've never tried it I will not ask you to give it a try. I'll ask you to give it two, but first some advice.



First, don't go alone. Go to your first couple of dances with a friend (or lots of them), who dances. He/she/they will give you the moral support you need. Also he/she/they will dance with you if nobody else will.



Second,-----don't go to Bowkerville. Translation: Don't go to any dances at first that are likely to be populated only by "regulars". Go to dances where there is likely to be a fairly clear explanation of each dance before it begins, and where there will be a lot of other experienced dancers to help you out.

The nice thing about contradancing is that you can find a dance any Saturday, Sunday, or Monday night. Most area towns have a monthly contradance and there's always special dances for special occasions like Halloween, New Year's Eve, etc.

It's also a great excuse for not going skiing!

OLD-FASHIONED DANCING NOW THE NEWEST FASHION GOING

Upstate New Yorkers will soon an exceptional opportunity to participate in the social and country dances of yesteryear, an opportunity presently available onto to those attending the balls at Greenfield Village Museum near Detroit or at the Smithsonian Institution in Washington, D.C.

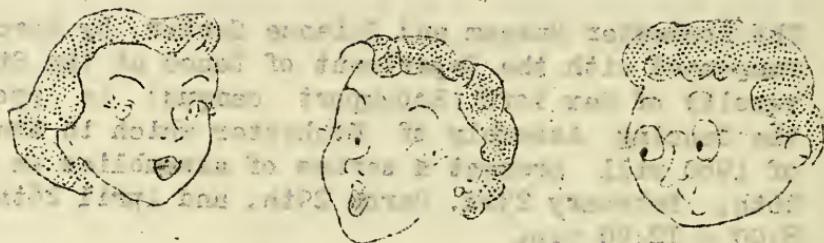
The Rochester Museum and Science Center, by special arrangement with the Department of Dance at the State University of New York (Brockport campus) is sponsoring the Dancing Assembly of Rochester which in the spring of 1980 will present a series of assemblies on January 26th, February 23rd, March 29th, and April 26th, from 8:00 - 12:00 p.m.

Live music in historically accurate and tuneful arrangements will be offered by such upstate groups as the Blackthorn Ceilidh Band, the Genesee String Band, and the Golden Link Country Dance Orchestra. Dancing Master Richard Castner, curator of the Dance Archives at SUNY Brockport, will preside.

In order to encourage a touch of elegance, the assemblies will feature printed dance cards on which the various programs will be listed, with appropriate spaces provided so that each lady may reserve "that special dance" with the gentleman of her choice - the women of the 19th Century were more liberated than we sometimes remember!

A dress code will be enforced, with old-fashioned dress encouraged while blue jeans, tee-shirts and the like will be forbidden. This will give the ladies a chance to wear long skirts, which add so much to the atmosphere during the swings which are so characteristic of the delightfully nostalgic dances.

Of Shoes and Other Things



by JUDY ROSS SMITH

From "The New England Caller"

From time to time I have been urged to write on aspects of square dance attire other than sewing, and shoes are one of the other subjects in question. We all know that there is a large assortment of fine shoes available in most of the square dance shops; there are flats with only the slightest hint of a heel, there are shoes with steel shanks and one-inch heels, and there are round dance shoes with steel shanks and two-inch heels - most of these shoes are made of soft brown leather with soft composition soles, and almost all of them have a strap over the arch to hold the shoe securely. These same styles are made by several companies so that if one's last is wrong for you, another company's last may be right.

If this conventional type of shoe is not your style, there are many alternatives. There is a delicate little flat shell that is put out by Capezio and Selva and others, which has a very narrow strap over the arch and sometimes a T strap. This shoe is sometimes identified as the "Folk Dancer". The soft ballet slipper is preferred by some of us. It is totally an indoor shoe, for it has not a true sole over the complete bottom of

the foot. It is the ultimate in a minimus shoe, being about the softest of little slippers, not made for anyone with weak feet. Recently I have seen this slipper shown with a full sole (from Selva, I think), which would stand up for a longer time than the true ballet slipper, which is inclined to wear thin at the toe.



All of the above are true dance shoes - designed for dancing, and if you get a good fit when you buy them, they will serve you well. Square Dance Shops are not plentiful, and not all of them carry shoes, so do not be hasty about getting your first pair of dance shoes. Take time to find the ones right for YOU! Be comfortable. If the first make you try on does not feel right, be sure to search further. If you are traveling any distance to a shop, telephone first and make certain they carry shoes, and if so, what brand, so you will not try on again the same brand you had already found did not fit you. If you don't have the opportunity to get out and shop, plan to attend the New England Convention in April, for there will be many square dance shops there, where you will have the opportunity to compare different brands.



If the square dance shoes are just not for you, and you are interested in a small price tag, maybe you should look at the simple little cotton Chinese shoes. These have a non-sticking rubber sole, an ankle strap and are round toed. They are washable and come in several colors, and can be found in Chinese shops and specialty boutiques. At this moment their price is \$6.00 - for plain ones and \$10.00 - or more for embroidered ones.

Sometimes the department stores offer little travel shoes and play shoes that are very inexpensive, and these work out well for many people - just be sure they are comfortable. A blister or other sore spot on your foot can ruin an evening's dancing for you and your partner. If you have a type of shoe that is comfortable for you, and you want to wear it, you should, but let me warn you that sandals leave you very vulnerable to squashed toes, so if you are a sandal wearer, be sure to learn to keep your feet directly under you at all times. There is one square dance shoe NO, NO! the spiked and high heel, it is a true invitation to a sprained or broken ankle. It is also a great way to destroy someone else's foot. If you must wear high heels, please try some other activity!



Men, there is a great choice of shoes for you. If you are not going to be dancing on a polished gym floor that requires soft soled shoes, then your choice of shoe is whatever you like - cowboy boots, western dance shoes and boots, moccasins, hush puppies, dress shoes, bowling shoes, dance slippers, sneakers or whatever. The main thing is to feel good and look good while dancing. If you can feel good and look good that is even better. We have found that when you feel that you look good on the dance floor, you become a better dancer.



SOFT-SOLED SHOES -- What are they? They are shoes with soles that will not mar a bowling alley-type floor. No black rubber heels. No hard leather that will be abrasive to the floor. No hard-pointed heels that might have a nail that can scratch - only the softest leather or composition soles. Hush puppies are O.K. Soft leather moccasins, sneakers and bowling shoes all work fine too.

Some people (quite a few of us) feel that any leather sole that is not allowed to collect grit from outside would not be harmful to a floor surface, and any leather or rubber or composition sole that is worn outdoors for only a little bit will bring in enough grit to be abrasive when dancing. However, this theory is not accepted by the majority of hall superintendents, so we must follow their wishes. However, I still prefer to carry my dance shoes to the dance and put them on after I get inside.



MESSAGE TO HALL MANAGERS

A good piece of rough floor matting at the entrance to a hall will help remove a lot of outside grit and therefore help save the surface of the floor. Club people might keep this in mind when looking for ways to make themselves more welcome at school halls, etc.



SHOE COLORING - Yes, you can have shoes to match special outfits. Almost any color you want is available, once you locate a department store that carries one of the brands of shoe coloring, probably in its notions department. When you use the coloring, follow the directions, using the solvent to clean the shoes thoroughly. When applying the color, I find it is wise to put on thin coats, allowing each coat to dry completely. Do not put on any more color than is necessary, for a heavy layer of color may crack. It is easy enough to put on more color at a later date if the shoes begin to look shabby, but be sure you clean the shoes again with the solvent. This does not mean that you have to remove the old color, but you might want to get some off where

you find cracks appearing. If you are coloring very soft shoes, you will find it worth while to stuff them with paper while you work. They will hold their shape better,



While speaking of shoes, let's speak of feet. When dancing for any length of time, do your feet get sore and irritated? Here's a tip from a prominent round dance teacher's wife. After bathing, or after soaking your feet, apply vaseline liberally all over your feet, especially between the toes. Then put on your stockings and shoes and see if your feet stay comfortable much longer. You will notice also that your feet improve greatly in appearance, particularly if you have been suffering from very dry feet, as many people do. I have found that applying a thin coat (very thin) of vaseline to any dry or rough skin after bathing helps it immensely. She applies hers before getting into the tub, then rubs down thoroughly afterwards. One or the other way may work for you too.

xxx

Chuck Adams has started a series of Square and Contra Dances on Thursday nights 8:00 - 11:00 p.m. in the Italian American Club, Churchill Place, off High Street, Dedham, Mass. Admission \$2.00 per person. Chuck is a fine young caller and well deserving of your patronage.

Karin Gottier will hold a workshop on German Folk Dance on March 15 and 16, 1980, at the Carpathia Club Hall, 7592 Republic, Warren, Michigan. This event is being organized by German folkdance groups from the Metropolitan Detroit area and from Windsor and Leamington, Ontario. For further information contact: Mrs. Erika Brenner, 24359 Union, Dearborn, MI. 48124.

xxx



OLD MOTHER GOOSE SQUARE DANCE?

by ROGER WHYNOT

Since learned scholars offer at least six opinions as to just who Mother Goose was and where she lived and when, we may never know if she danced. However, all agree that Mother Goose was a "teller" of folk rhymes and tales. That is where, for me, the question arose. Let's look at some of the thoughts regarding her origin.

- 1) Many scholars maintain that the Queen of Sheba was the original Mother Goose. Just as many try to refute the fact.
- 2) She might have been one of two Berthas:
 - A) the wife of Pepin and mother of Charlemagne.
 - B) the wife of Robert II of France, also known as Robert the Pious.

For some reasons too hidden to be revealed to this cursory scholar, the two Berthas have become fused or confused in history. The first Bertha was given the

name "Queen Goose-foot" or "Goose-footed Bertha" by her subjects. Robert the Pious' Bertha was so closely related to her husband that their marriage caused his excommunication. In view of the fact that legends persist that this union produced a monster with the head of a goose perhaps Mother Church was right.



3) There is some allegation that Germany was mother-land to Mother Goose through references to Fr. Gode or Fr. Gosen. However, any serious claims seem frivolous.

4) Merrie Old England makes a strong claim (much admired by scholars) that Mother Goose was a teller of tales who, as early as 1729, was honored by one Pote who made the first printed mention of her name.



5) America has an interesting version of her origins. Much of the claim can be substantiated leaving only a few questions unanswered. One Elizabeth Foster married an Isaac Goose of Boston and inherited ten step children. In due course this union was blessed with six more, two dying in infancy. One of her daughters, Elizabeth, married a young printer named Thomas Fleet. Nature blessed them with seven children. The first Elizabeth, (Foster-Goose) as have grandmothers, forever, spent a good deal of her time recalling rhymes and tales to amuse the growing brood. Somehow this greatly annoyed Mr. Fleet and, to spite his mother-in-law, he allegedly produced a volume entitled "Songs for the Nursery - or - Mother Goose Melodies." This volume was rumored to be in the Worcester Antiquarian Society's hands. However, this volume seems to be the most elusive "ghost" item in American Literary history. Mother Goose was reported to have been interred in the Old Granary Burying Ground Ca. 1756-7. Again, no proof exists - no headstone has been found.

Should we accept Americas' claim to Mother Goose it would be easy to project that she did indeed square dance, or, at least, take part in the existing forms of folk dance of her era. Since she was twenty-seven at the time of her marriage there was ample time before she became a busy mother of sixteen children.



If we accept England's claim as the birth place of Mother Goose, there is a bit more evidence she was at least in tune with dancing. In 1744 a London publisher, Mary Cooper, brought out two, if not more, volumes entitled "Tommy Thumbs Pretty Song Book - for the Diversion of all Little Masters and Misses." A copy of volume 11 exists in the British Museum and is generally accepted as the earliest known book of nursery rhymes. (Scholars do hold to the theory that many of these rhymes were probably printed much earlier, perhaps in the form of handbills.)

Here is an excerpt from this very valuable volume:

"Little Tommy Thumb
 With his little pipe and drum
 Is come to give you a dance;
 And Lovechild so Taper,
 Will show you a caper
 Dunoyer brought over from France."

In conclusion, it seems easy to credit Mother Goose to have been a Square Dancer. It is inconceivable to me that anyone who could spin such tales would not have danced.

THANKS TO:

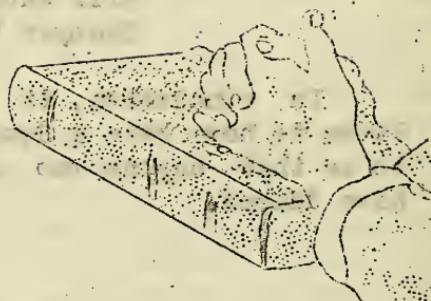
Roger Knox - Folk song LP
Ralph Sweet - tin whistles
Mae Fraley - music for quadrilles
Lila Boyd - photographs
Bill Young - cassette of his orchestra
& razor blades
M&M Bill Toleman - Howe's Ball-Room Guide
Arthur Selvi - Honduras cigars
Ira Laby - Dance program
Rich Castner - "Gnomes"
All who sent Christmas & Birthday cards
M&M Bev Wilder - Christmas greens

DIED:

November 2, 1979 - Harry Dixon
December 13, 1979 - Al Howell
December 29, 1979 - Bertha Baldwin

Bertha Baldwin

1907 - 1979



SQUARE DANCE

NAME IT YOURSELF

by Van Wanderwalker

This is an interesting old-timer. Use any breakdown you like. "Choctaw" on Top label is excellent.

First couple bow and swing

Go down the center and split the ring

Walk around just one and by the sides you stand

Cple #2 now has #1 lady standing three in line with them. Cple #4 has #1 man three in line with them.

Go forward six and back you go

The right hand high and the left hand low

Spin them across and let them go

#2 lady and #4 man act as the "pivot" for the right hand high, left hand low. This will bring #1 cple home and cple #3 will be in a line of four with #2 man and #4 lady. #4 man and #2 lady will be in their home position alone

Go forward four and back you go

The right hand high and the left hand low

Spin them across and let 'em go

#3 lady will act as the right hand and #3 man as the left hand. This will put #2 and #4 men together in #4 position and #2 and #4 ladies together in #2 position

Repeat the whole figure starting with 3rd cple

All will end up at home with their partners ready for an allemande left and any ending you choose to call.

The Folklore Centrum, Stockholm, Sweden, is anxious to receive your brochures for dance events, posters, information etc. pertaining to traditional dancing in the U.S.A. Send to Isreal Young, Folklore Centrum, Gotgatan 44, 11621 Stockholm, Sweden

WHATEVER BECAME

OF OLD-TIME

PATTEREE



Meet your partner and promenade eight
Promenade eight till you come straight.

Grand chain half around the hall
Meet your partner and promenade all.

Meet your partner and promenade there
You know where and I don't care
Take your honey to a high-back chair.

Promenade that's what you do
For now I'm through and so are you.

Balance eight and eight swing around
Up in the air and down on the ground
On the corner with your left hand
And away you go with a right and left grand.
Hurry up boys and shake your shoe
Meet your partner and then you're through.

Home you are and home you be and everybody swing
Left hand to your corner, right hand to your own
And grand chain them around the ring
You pass the other ladies
You pass them one and all
For when you meet your partner
You can sit against the wall.

Up in the air and never come down
 You swing your little hal around and round
 Swing her fast and swing her slow
 Swing her around till she hollers "Whoa!"

Honor your partners, corners salute
 All join hands, go lick-a dee scoot
 Half way round in a great big ring
 Half way back, then break and swing.

Ducks in the mill pond
 Geese in the clover
 Hide out pretty girl I 'm coming over.

Now you're right and now you're wrong
 Meet your honey and take her along.

Ace is high and the deuce is low
 Hurry up boys and don't be slow
 Meet your partner and a half promeno.

You may obtain your copy of the Ontario Folk Dance Association's Cookbook from R. Belick, 360 Ridelle Ave. Apt 905, Toronto, Ontario, M6B 1kl. Cost \$4.75 plus 0.50¢ postage and handling.

Please write to Country Dance and Song Society of America, 505 Eighth Ave. New York, N.Y. 10018, requesting their latest catalog of dance books and records.

LET'S DANCE. An evening of International folk dancing in honor of Mary Ann & Michael Herman. Sponsored by the Ontario Folk Dance Association, March 1, 1980. Central Y.M.C.A. 50 College St. West, Toronto, Ont. 8-12 p.m. Admission \$5.00. Dancing. Bazaar. Refreshments.

Grant F. Langley announces the publication of SOLO DANCE MANUAL, Volume 2. It "Picks up where Line Dance Manual Leaves off." Order from: The New England Caller Box NC, Norwell, Mass. 02061. \$5.00 plus 0.75¢ postage



BOOK & LP REVIEWS

THE COMPLEAT GUIDE TO SURVIVAL SOCIAL DANCE, Carole A. Howard. Burgess Publishing Co, Minneapolis, Minn. 91 pp. Preface, Dance Terms. Table of Contents. ISBN 0-8087-3104-1.

This is an excellent book describing what used to be known as 'Round Dances'. i.e. Two-Step Fox Trot, Waltz, Polka, Tango, Rhumba, Cha Cha Cha. Couple dances are becoming more popular every day and a reading of this book will help you enjoy them.

It is written exactly the way Cartle talks - an art in itself! An instance: "Once you have captured the mysteries of the waltz, you will feel like a true dancer. Today's music doesn't have many beautiful waltzes to enjoy, but when one is played, you can step out to a waltz and you'll be very proud of your newly-attained dance skills. There is a nice feeling about the waltz, unlike any other dance, that makes you experience a floating, rhythmic sensation. Enough of the romanticizing...let's get down to the basics." See what I mean? It's a fine book indeed. Order from your book shop.

NEEDLE NOTES FOR SQUARE DANCERS. Judy Ross Smith. Published by the New England Square Dance Caller, 80 Central St. Norwell, Mass. 02061. \$5.00 plus 75¢ postage.

Any lady who likes to make her own dresses owes herself this book. Judy Ross Smith writes a monthly column of "Needle Notes" in The New England Caller and

FOR SALE

The Line Dance Manual - \$5.00
by Frant Longley

Heritage Dances of Early America - \$5.50
by Ralph Page

The Country Dance Book - \$5.50
by Beth Tolman & Ralph Page

A Choice Selection of American Country Dances Of The
Revolutionary Era - \$3.00
by Keller & Sweet

Twenty Four Early American Country Dances - \$4.50
by James Morrison

The Ralph Page Book Of Contra Dances - \$2.50
by Ralph Page - 22 dances plus music

Square Dances From A Yankee Caller's Clipboard - \$5.00
by Louise Winston & Rod Linnell

Swing Below - \$2.50
by Ed Moody

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SPECIAL

1 copy each of HERITAGE DANCES OF EARLY AMERICA & The COUNTRY DANCE BOOK, autographed, to the same address \$10.00. postpaid. Save \$1.00.

XXX

Central Michigan University will hold an Elementary Dance Workshop, Secondary/Recreational Dance Workshop, and Advanced Techniques Workshop, August 17-22, 1980. Write: Carole Howard, Physical Education Department, Mt. Pleasant, Mich. 48858.

XXX

The 2nd Hungarian Folkdance Symposium will be held at Holiday Hills, Pawling, N.Y. August 17-24. Staff will include: Sandor Timar, Erzsebet Timar, Andor Czompo, Kalman & Judith Magyar. Write: Hungarian Folkdance Symposium, c/o AHFC, Box 262, Bogota, N.J. 07603.

XXX

Ontario Folk Dance Camp will have as staff: Sean & Una O'Farrell, Irish Dances, and Yves Moreau, Bulgarian Dances. Contact: Dale Hyde, Box 1157, St. B, Weston, Ontario, Canada, M9L 2R9.

XXX

August 10-14 at University of Wisconsin - Oshkosh. An Elementary Dance Workshop, Secondary/Recreational Dance Workshop, Advanced Technique Workshop. Contact: Shirley White, Kols Sports Center, Univ. of Wisconsin at Oshkosh, Wis. 54901.

XXX

Scottish Music & Dance Workshop, April 11th & 12th at Salem Mass. State College. The group dances Sat. Apr. 12 at Hamilton Hall, Salem.

FOLK DANCE

WEEKEND

MAY 2-4 1980

at

THE INN AT EAST HILL FARM

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CONNIE TAYLOR - General Folk Dances

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Germain & Louise Hebert - French Dances

RALPH PAGE - Contra Dances & Lancers

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Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information call him at V0 2 - 7144

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DO YOUR FRIEND A FAVOR! Send him/her a subscription to NORTHERN JUNKET. \$5.00 for 10 issues in U.S. and U.S. Possessions. Canada & Foreign \$7.00. A Dance Magazine That Is Different.

some of them make up this book.

A few of the chapter headings will give you an idea of the contents: Good Styling in Square Dance Dresses. Attaching Skirt to Bodice. Tips on Gathering. A Crocheted Cape. Hem In A Hurry.

Helpful hints are scattered throughout also. Like this: "To freshen a dress or petticoat in a hurry, simply run it in the dryer for a few minutes before wearing." A most useful book for a square dancing lady.

ORKNEY FIDDLE MUSIC by The Orkney Strathspey and Reel Society. EMI Records Ltd. OU 2157.

This is an LP of lovely, danceable music with the melody taken by fourteen - count 'em - violins. We are accustomed for far too long to associate Scottish dance music with sort of military-band-setup. So if for no other reason this change in style and sound is welcome relief. Buy it! Don't wait!

THE LEAVES OF LIFE. Sung by Mitzie Collins. Sampler Records, 197 Melrose St. Rochester, N.Y. 14619 \$6.50.

This is an LP of music in the folk tradition. Unlike many folksong LP's this one contains one band on each side of music to dance to. I liked especially the instrumental "Sheebeg and Sheemore" with hammered dulcimer and penny whistles. A booklet of the music and words to the songs is contained with the album making it still more different. A nice recording and I hope Mitzie sells a million of them!

xxx



CONTRA DANCE

JOYS OF QUÉBEC

An original dance by Chip Hendrickson.

Couples 1 - 3 - 5 - etc. active. Do NOT cross over

Actives down the outside

Same way back to place

Actives cross over and

Circle four with the next below.

Circle back the other way

All balance and swing the left hand lady

Join hands in your line, go forward and back

Actives turn by the right hand once and a half
around

Repeat dance as long as desired

There are two excellent recordings for this dance. Kitchen Junket by Yankee Ingenuity; band 3 side A Tune, "Joys of Quebec". Also a wonderful fiddle version of the same tune on Revonah 915, played by Simon St. Pierre. Excellent recordings. It's simply a matter of choice and which is available.

XXX

Plan to attend the New England Folk Festival, April 25, 26, 27, 1980, at Natick High School, Natick, Ms. 1980.

Ralph Page calls for an afternoon and evening of traditional New England squares & contras for NEFFA at Brimmer-May School, Sunday, March 23rd. Rodney Miller, fiddle; Bob McQuillen, piano, furnish music.



THE NEXT STEP

by RALPH PAGE

Part 2 of a series

You have sold your group on the idea that contras are fun to do and are an interesting dance form. In other words, they are ready for The Next Step. Compliment them upon how well they have been dancing and that they are ready to go to work.

THE NOVA SCOTIAN

Couples 1, 3, 5, etc. active and
Crossed over before dance starts

Actives allemande left the one below
Come back to the middle and swing your own
Down the center three in line - - (Active couple and #2 lady, man in the middle, walk down the center in a line of three, four steps)

Right hand over, left hand under - - (In four counts do this: Man makes an arch with his right hand and his partner's left; left hand lady walks under this arch as man's partner walks to other side, taking the left hand lady's place. Man now turns under his own right arm.) All are now facing up the set.

Same three come back to place in line
 Same two ladies half chain - DON'T return
 Same two couples circle four hands once around
 Same two couples right and left four (over and back).

The Nova Scotian is an original dance put together by Maurice Henniger, Halifax, Nova Scotia. It is interesting and different. The trouble spot will probably be the "Right hand over left hand under" business. When the couples have gone down the center three in line tell them to STOP. Explain that the two ladies are going to change places with each other like this -- and explain carefully the 'over and under' figure. Expect a few individual variations!!!! A couple of careful 'walk throughs' should do it. They will have a nice feeling of accomplishment once it is mastered.

I like to use the tune "Glise a Sherbrooke" for it.



CRISS CRESS

This is an original dance by the late Herkie Gaudreau of Holbrook, Mass. He named it the "Becket Reel", because he first called it a Charlie Baldwin's square dance camp in Becket, Mass. It is also known in some parts of New Hampshire as "Bucksaw Contra" and in Ontario as "Slaunch to Donegal". Whatever you call it, it is a fine dance and well worthy of its popularity.

Formation: Lines of couples standing side by side with partner, facing another line of couples also side by side. Each couple MUST have an opposite couple facing them.

All who can: allemande left the lady on the left (Individuals at extreme ends of each line cannot do this. They stand in place.)

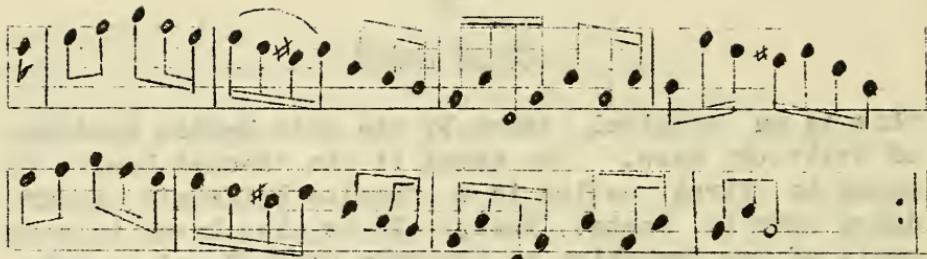
All swing partners

The opposite ladies chain (over and back)

All - diagonally left, do a right and left thru
Everybody - right and left thru with opposite couple
Same two couples left hand star once around
Right hand star back to place.

Before teaching 'diagonally left do a right and left -- ask everyone to look diagonally left -- point to them if necessary - THAT is the couple with whom they right and left thru. If they have no diagonally left couple - then they stand in place. Have faith! They will soon have an opposite couple to carry on with the dance!

Suggested music "Reilley's Own" MH 172



There is nothing remarkable about the next dance - except that it's fun to do and dancers seem to like it. It is an original Ralph Page dance. I got the idea from Bob Howell's "Easy Level Page" in 'American Square Dance' I call it WASY DOES IT and I like to use Vinton's Hornpipe when using live music. The Rival Hornpipe is equally as good...both tunes on band 2 side 1 of "Southerners Plus Two Play Ralph Page."

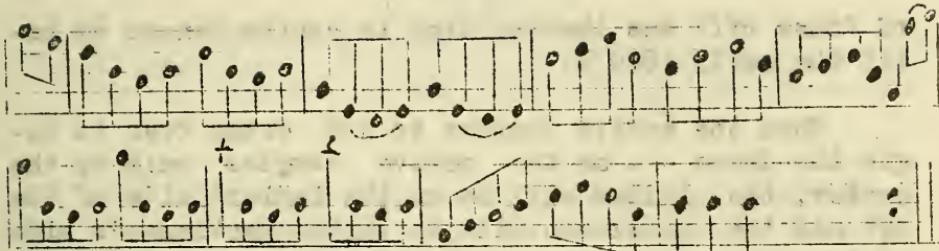
EASY DOES IT

Couples 1, 3, 5, etc. active and
Crossed over before dance starts

Vinton's Hornpipe

Do si do the one below
Swing the same before you go
Face the middle and opposite ladies chain (over & back)
Take this lady, half promenade across the set
Half right and left to place
With that same couple a left hand star
Right hand star back to place





CAST OFF

The figure known as "cast off" is a means of progression down the set for the active couples and up the set for the inactive couples. In each of the several dances thus far described there has been a means of progression, otherwise you would dance with the same couple over and over again and how monotonous do you want a dance to become? The progression was hidden, but it was there. In my opinion the "cast off" is the most important contra dance figure for a beginner to master. It is not especially difficult and once you have it a whole new world is open to you.

THE ARM-AROUND CAST OFF:- This is the commonest "cast off" figure. It usually follows the figure "down the center and back with partner". As the active couple nears the next below, or couple they are to "cast off" they separate from each other; active lady walks around the #2 man who assists her around with a courtesy turn - to finish the cast off with both of them facing center of the set. Meanwhile the active man places his right arm at the waist of the #2 lady and they both walk around in place to face the center of the set; man moving forward in the walk around. The active couple is now -- down the set one position from where they began.

THE WALK-AROUND CAST OFF:- The active couples merely walk around the #2 couple to take their place below #2 couple. In this form, the #2 couples stand still; let the active couple do the work! Probably this form

of "Cast off" was the one done in contra dances up until the early 1800's.

When the active couples do not cross over to begin the dance -- as the active couples walk up the center, the ladies will be on the ladies' side of the set and the gentlemen will be on the gentlemen's side of the set. When they cast off it is man around man and lady around lady, and is usually a "walk-around cast off." The inactive couple may pivot in place as the actives walk around them.

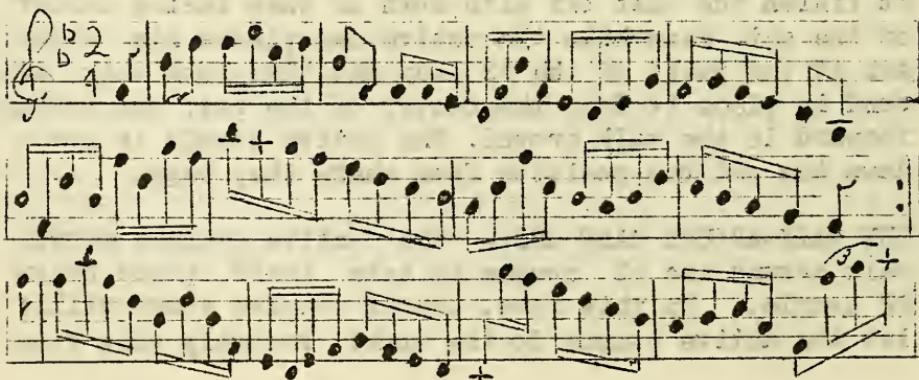


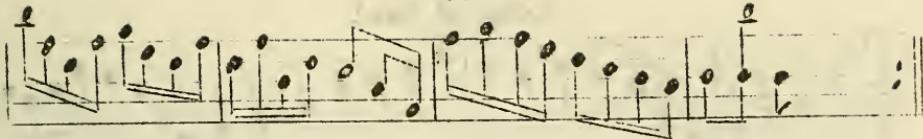
LADY WALPOLE'S REEL

Couples 1, 3, 5, etc. active and
Crossed over before dance starts

Suitable music "St. Anne's Reel" MH 505
With live music I like "Masai's Favorite" given here

Balance and swing the one below
Actives down the center with partner
Turn alone, come back to place and cast off
The opposite ladies chain (ever and back)
Half promenade across the set
Half right and left to place





When teaching a balance step tell your group right from the beginning that there is NO ONE WAY TO DO A BALANCE STEP! That it depends a great deal on the dance it self. Two very common balance steps that seem to fit almost any contra are: join hands with the person you balance, step forward and back twice; if you like to swing then step forward and back but once. Or without joining hands but facing the person you balance each take light step to right on right foot, swing the left foot across the right foot and repeat to the left. The swing across is a light swing NOT an opportunity to emulate a place kicker. You're dancing, not playing football!



GLOVER'S REEL

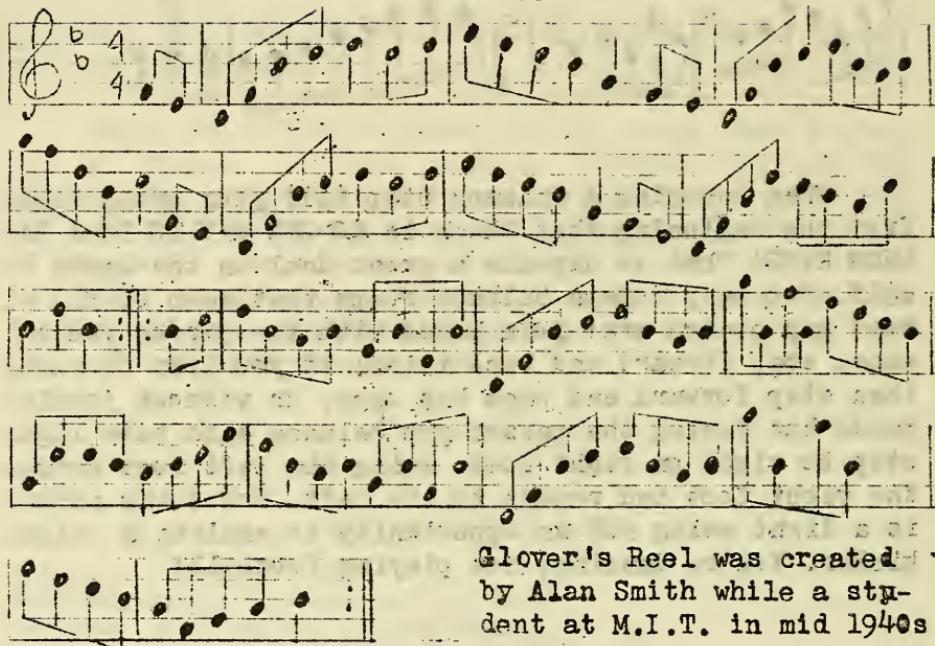
Couples 1, 3, 5, etc. active and
Crossed over before dance starts

Suitable music: "Rosebud Reel" Folkcraft 1125

Couples 1, 3, 5, etc. active and
Crossed over before dance starts

Do si do the one below
Actives allemande right your partner then
Allemande left the one below
Swing partner in the center
Down the center with partner
Turn alone, the same way back, cast off
Right hand star with opposite couple
Left hand star back to place

Rosebud Reel



Glover's Reel was created
by Alan Smith while a stu-
dent at M.I.T. in mid 1940s

- to be continued -

A big weekend of contra dancing is coming up in Rochester, N.Y. May 1-3, 1980. Randy & Rodney Miller (two of New Hampshire's finest musicians) will be heading up the bands for three days of dancing. The Country Dancers of Rochester's regular Thursday night dance will begin the event. Friday night, at St. Thomas, will feature Lloyd Shaw callers for a Lloyd Shaw benefit and membership dance. Dance-O-Rama at Brockport is an afternoon and evening dance with Chip Hendrickson calling. There will be a music workshop morning and afternoon at Brockport directed by the Millers. If you are among the thousands of people who love contra dancing then you owe it to yourself to attend this weekend.

No one need ever feel forgotten. All he has to do is get his name on a bookclub mailing list.

NEWS

A Ritual Dance Weekend will be presented by The Country Dance and Song Society at Hudson Guild Farm, Netcong, N.J. Feb. 29 - Friday supper to Mar. 2 - Sunday afternoon. Scheduled classes in morris and Sword dancing. Special events: English-style ceilidh Friday evening; Cpntra dance, Saturday evening with ritual dance demonstrations by participating teams. New films of the best ritual dance teams in England. Lecture on the development of the sword dance, by scholar and rapper expert John Forrest, who has danced with the Oxford University Colne Royal and Abington Morris Men.

Rainbow Records Inc. 30 Norwood St. Everett, Mass. announces its first release of "International Music" on their label. Three of the five LP's will feature the playing of Walter Eriksson's Orchestra - Scandinavian Music for Dancing - Sing-A-Long In Swedish - Dance Music From Finland. The other two LP's are: He's Irish and He's Beautiful, by John Kiley and Live at Bishop's an album of Armenian & Middle Eastern Music. \$7.98 each from Rainbow Records, Inc.

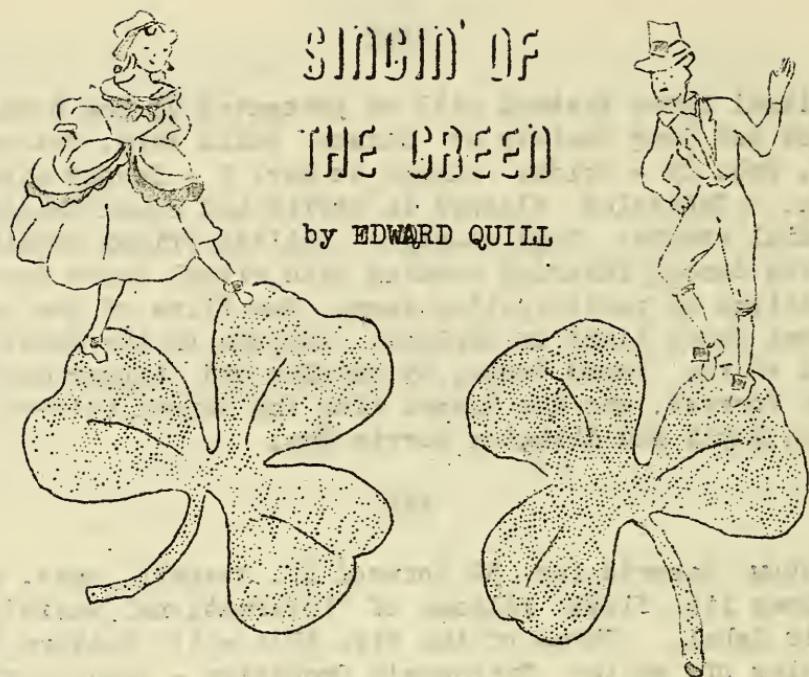
Third Annual New England Composer's Dance will take place in May. An evening of contra and square dances set to contemporary tunes composed in the traditional style Caller: Tod Whittemore - Musicians: Peter Barnes, Cal Howard, Earl Gaddis & Mary Lea.

The income tax form is a maze meant to make you struggle with the high cost of government.

Nothing makes small print so legible as an attorney.

SINGIN' OF THE GREEN

by EDWARD QUILL



The history of the Irish can be heard in their songs.

It cannot be heard in the American ballads - "When Irish Eyes Are Smiling" or "My Wild Irish Rose" or "Mother Machree" - which arrived at the turn of the century straight from Tin Pan Alley.

Ireland's storied history is in the folk songs as sung by Tommy Makem and the Clancy Brothers, by the Irish Rovers, and the Jolly Tinkers, songs that came from the soil and the sea, from the times and the troubles.

They are songs of war, songs of protest, of love and longing, of leaving and rarely coming back, songs of rollicking good moments in spite of tough times.

You've heard the popular American war song, "When Johnny Comes Marching Home." It came from an Irish anti-war ballad called "Johnny, I Hardly Knew Ye," which

dates back to 1802 when the British recruited Irishmen for the East India Service to fight in Ceylon. In the end Johnny comes home, but without an arm and a leg. His doleful wife greets him:

"You haven't an arm and you haven't a leg,
 You're an eyeless, boneless, chickenless egg.
 You'll have to go out with the bowl to beg,
 Johnny, I hardly knew ye".



But many did not come back, for many a "Danny Boy" was dead by the time summer was in the meadow. And many a haunted "Paddy Reilly", who probably left because of the famine, heard the mournful call to return:

"Come back, Paddy Reilly,
 To Ballyjamesduff,
 Come home, Paddy Reilly, to me."



For every war fought for the British, there was at least one uprising against them. The songs breathed life into the Young Ireland Movement in the 1840s and the Fenian Brotherhood in the 1860s. They became part of the cry for freedom and were (and are today) as familiar to the Irish people as the rising of the moon. "The Rising of the Moon", for that matter, was not only a song, it was a signal for rebellion. Here's another:

"We may have good men but we never had better,
 Glory-O, Glory-O to the bold Fenian men."



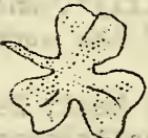
"Young Ruddy M'Corley" was indeed a true rebel and was indeed hanged for his part in the Toomebridge, County Antrim rising in 1798.

"Kevin Barry" was not a fictiogial hero. He "gave his young life for the cause of liberty," hanged in Mountjoy Jail on Nov. 1, 1920, for his part in fighting the Black and Tans.

"Only a lad of eighteen summers,
Yet there's no one can deny
That he went to death that morning,
Nobly held his head up high".



Robbers and highwaymen became Robin Hoods because the law they broke was British law. Among them were Jack Duggan, the "Wild Colonial Boy" from Castlemaine who "robbed the rich, he helped the poor", and "bold brave undaunted "Brennan On the Moor."



"'Twas on the Kilworth Mountains
He commenced his wild career.
And many a wealthy nobleman
Before him shook with fear."

In 1830, a bullet "pierced the proud young heart" of Jack Duggan, and Willie Brennan was executed at Clonmel in 1846. Because of the need for heroes and martyrs they all became immortal.

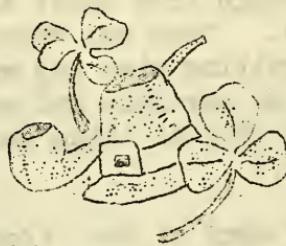
"Tim Finnegan's Wake" is more than a rellicking good story. For when "a row and a ruction" ensues over the corpse and a noggin of whisky spills over him, Finnegan suddenly awakes. The symbolism here is that Ireland was never dead at all, only waiting for the right moment to rise.



They sing songs to commemorate every resistance. "The Patriot Game," "The West's Awake," "Kelly the Boy from Killane," "The Wind That Shakes the Barley," "A Soldier's Song," "Sunday Bloody Sunday," "A Nation Once Again," and hundreds more.

Along with the troubles in the North, the songs continue today.

During a recent trip to Ireland, this writer asked a gathering of nine Irish friends from Cork their opinion of the Ulster problem. True to their nature, for these are a singular people, they gave nine different points of view. But the idea of a United Ireland flourishes among them.



FADED PHRASES

He's a corker. Look what the wind blew in.
 They're keeping steady company. He's a big rubberneck.
 She has a face that would stop a clock. He's a gay dog.
 I'll be dad-gummed. Innocence is bliss.
 It's do-or-die. Haven't seen him in a dog's age.
 She gave me the glad eye. That's Greek to me.
 He's a good skate. I smell a rat.
 I knocked the stuffin' out of him. He's a four flusher.
 You scared the daylights out of me.
 You're a bare faced liar. Go peddle your papers.
 I can't get to first base with her. Great balls of fire.
 Pretty is as pretty does.

IRISH TOASTS



The Irish have toasts for everyone, for every occasion. For instance, to a bachelor, one might toast: "May you have nicer legs than yours under the table before the new spuds are up."

Irish toasts range from short to long, from simple to nearly unsayable. Such as: "Here's health to thine and thee, not forgetting mine and me. When thine and thee meet mine and me may mine and me have as much welcome for thine and thee as thine and thee have had for mine and me tonight."

The content of many of the toasts indicates where they originated. From a coastal region: "The heart of a salmon to you; a long life, a full heart and a wet mouth."

One of the most customary toasts is one offered to close an evening: "That a doctor might never earn a dollar out of you, and that your heart might never give out." Or - "That the ten toes of your feet might always steer you clear of misfortune, and I hope before you're much older, that you'll hear much better toasts than this."

No matter what shortage exists, troublemakers always have a full inventory in their warehouses. People who don't appreciate what they have could be miserable in paradise.



THOSE WERE THE DAYS

Back when there were soda fountains and penny candies, people were more closely attached to their neighborhoods. You hung around the soda fountain. It was a meeting place for all the kids in the area. You knew the kid dripping chocolate syrup on the counter and your sweater. A sign of affluence was your ability to purchase a double ice cream cone. Your whole ballteam helped you pick which maple cream or nougat to buy. And it was all just a block or so from home.

Kids got sent down to the corner to buy things in stores that have vanished from sight. They got sent to a place called the "creamery" to get milk or cheese or eggs. They got sent to a place called "the fruit store" or to "the butcher shop". These still exist overseas but no longer in the midst of every American neighborhood. It was a place where you knew the owner and the clerks and they all knew you and whose kid you were.

In a little town or a fairly self-sufficient neighborhood everybody deals with everybody. The small community breeds healthy face-to-face personal relation-

ships. You know the barber and the fellow who runs the tire agency. And they come to your place for whatever you sell, bread or tobacco or legal services.

⟨⟨-⟩⟩

You have to trust one another because you'll have to face each other tomorrow, next week and next year. That keeps you honest and polite.

By contrast, a big city gives everyone a mask of anonymity, which allows the chester to rip you off. Next month he'll be working three suburbs away. You'll never see each other again. It's your tough luck.

⟨⟨-⟩⟩

Stores too, move away. It gets to be impossible to find washers for your old faucets, or 100% cotton shirts. And you can't find a tailor or a notary public just down the street anymore. My corner drug store just disappeared. It took with it all my current prescriptions. The sign in the window says I can get my pill boxes refilled if I drive about four miles out into the country, beyond public transportation.

⟨⟨-⟩⟩

One town we visited in Texas was the ultimate non-community. It is nothing but clusters of apartments or condominiums dotted along two or three highways. The residents had nothing in common except that they were all in one rent level and all in one geographical spot.

⟨⟨-⟩⟩

You went shopping by car. You drove a mile or so to a shopping center. If it didn't have what you wanted you got back in the car and drove three or four more miles through open country to another, then another.

You could scour the aisles of supermarkets spread out over half a Texas county to assemble your order of groceries, carpet tacks, candy, picture books or a dish rag. And you wouldn't know a single one of the people you dealt with along that 10 or 20 mile excursion, and they wouldn't know you either, though they all wished you a nice day.

III

Automobiles have made that kind of non-community possible. They have rubbed out the small interpersonal human relationships that used to give each neighborhood its own quality and flavor.

III

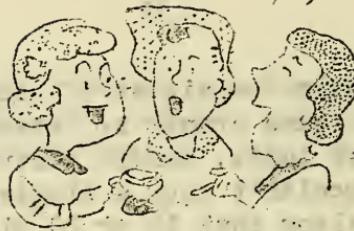
People need to form communities. In the worst non-community they will get bridge clubs, bowling leagues, sewing circles or softball teams going - which last until the organizer gets transferred to Denver or Albuquerque or Oshkosh or North Haystack.

III

But for a real community you'd have to revive the old days, when you could shop in a place called "the variety store," full of pots and strainers and flypaper and toys. And the proprietor might give you a shiny metal puzzle to keep. For free. You'd say: "Thanks, Mr. Miller," and he'd say: "You're welcome, son." And that would be a great day, when you could believe in the essential goodness of man and the existence of heaven. -- and no one would say "have a good day."

Not only you can't take it with you -- you can't even keep it while you're here.

You really have insomnia if you can't even sleep after the alarm goes off.



WHAT THEY SAY III

NEW HAMPSHIRE

I might go, if I'm alive 'n able 'n the Lord's willin'.
 Land o' mercy! Mercy me!
 It's puckerin' up to rain.
 Great Caesar's handcart!

Mend your clothes upon your back, poverty you never lack
 It's moderatin' warm. Back right up in the breechin'.

He left just a little rising \$100,000.
 I vum for it! I swan t' man! All in all.

Smooth as a school-marm's leg.
 Good riddance to bad rubbish.

His/her tongue hangs in the middle and wags all over.
 Mind your P's and Q's. Oh dear me suz.
 You need that like a cat needs a side pocket.

Look what the cat brought in.
 Great balls o' fire.
 You're barking up the wrong tree.
 Bright-eyed and bushy tailed.

Great day in th' mornin'! They're thick as thieves.
 That's a fine how-di-do. Tell it to Sweeney!

SOME IMPROBABLE THINGS YOU KEEP HEARING ABOUT

As quick as a flash. Deeper than the deep blue sea.
 Higher than a kite. Faster than a speeding bullet. A
 grain of salt. As much as all the tea in Chine. Cold as
 ice. That's hotter than hell. It only happens once in a
 blue moon. Solid as the Rock of Gibralta. Dry as a bone.

It's enough to slow you down to a snail's pace. Fly me
 to the moon instead. The corn is as high as an eleph-
 ant's eye. He's blind as a bat. It's as plain as the
 nose on your face. At that rate, it's a long, long way
 to Tipperary.

xxx

How come super glues hold boats but not postage stamps?
 How come gamblers make money on numbers but the state
 doesn't?
 How come politicians spend fortunes seeking jobs that
 pay \$50,000?
 How come with all that is wrong here we're so better
 off than there?

xxx

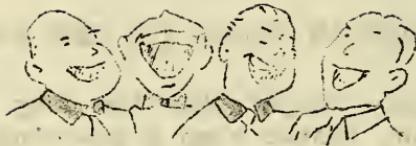
"You're sound as a dollar."
 The doctor was heard to say;
 The patient gasped and groaned
 And fainted dead away."

zzz

Roses are red Violets are blue
 This is the operator
 With a collect call for you!

xxx

The year is divided into four seasons: shoveling, seed-
 ing, mowing and raking.



THE LIGHTER SIDE OF FOLKLORE

Valentine's Day is the oldest holiday celebrated in the Western world, dating back some 1,500 years, according to researchers for Hallmark Cards.

The holiday evolved from the Roman feast of Lupercalia held on Feb. 15 to honor Pan, the god of nature, and June, goddess of marriage.

Pope Gelasius ordered that Feb. 14, eve of the pagan feast be celebrated as St. Valentine's Day in memory of Valentinus, a priest martyred on that date in A.D. 264 for refusing to renounce Christianity.

xxx

TONGUE TWISTERS

Should Silly Sally show someone her shining silver shilling?

Seven shy soldiers salted salmon shoulder to shoulder.
Heddy Higgleby hogged the headlines.

Slick Sam Slade slid slowly off slender Sally's soft sofa seat.

The only oil Earl spoils is the early oil.

xxx

FOLK RHYME

Monday's child is fair of face,
 Tuesday's child is full of grace,
 Wednesday's child is full of woe,
 Thursday's child has far to go,
 Friday's child is loving and giving,
 Saturday's child works hard for a living,
 And the child that is born on the Sabbath day is bonny
 and blithe, and good and gay.

xxx

SOUNDS OF THE CITY:- Garbage collectors emptying their
 crash cans; traffic cops applauding themselves to keep
 warm; mournful tugs arguing with the fog; buses sighing
 as they stop.

xxx

BARBER'S AD:

To all who have hair or beard to crop
 I recommend my shaving shop;
 Cheap and luxuriously I trim
 The roughest beard on any man's chin.
 I cut hair on the newest plan
 And charge less than any other man.

(Lynchburg Virginian - Sept. 2, 1832)

xxx

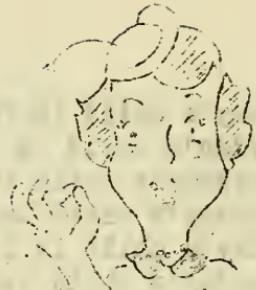
ICE TRAVEL: Winter travel in Eighteenth Century Quebec
 was by snowshoes or ice skates. Official messengers tra-
 veled routinely on ice skates between Montreal and Que-
 bec. One such messenger was sent out with an urgent mes-
 sage; he covered the 180 miles in a record time of 18
 hours.

xxx

The secret for a happy marriage: When you're wrong, ad-
 mit it; when you're right - SHUT UP!

FAMILY

RECEIPTS



OLD-FASHIONED BEEF STEW

1/3 cup flour	12 small carrots, trimmed
1 tsp. salt	and scraped
$\frac{1}{4}$ tsp freshly ground pepper	1 tblsp Worcestershire
2 pounds stewing beef	sauce
4 tblsp shortening	1 large onion, sliced
1 tblsp lemon juice	2 bay leaves
8 small new potatoes	$\frac{1}{4}$ tsp allspice
	4 small white onions, trimmed

Mix the flour, salt and pepper and roll the beef cubes in the mixture. Shake off excess. Melt the shortening over high heat in a heavy-bottomed pot with a cover. When the fat is very hot add the beef, about 5 to 6 pieces at a time so as to not crowd them, brown on all sides and remove. When the last batch of meat is a richly dark color, return all to the pot and pour on 4 cups boiling water. Stand back when you do it, because it will split and sputter. Stir and add the lemon juice, Worcestershire sauce, onion, bay leaves and allspice. Lower the heat, cover, and simmer for $1\frac{1}{2}$ to 2 hours, or until the meat is tender. Add the carrots, onions, and potatoes, and cook another 20 to 25 minutes, or until they can be pierced easily with a fork. Serves four.

XXX

"I'm taking a shortcut through your field to catch the 4:49.

"If my bull sees you, you'll catch the 4:15."

CRANBERRY PIE

1 cup cranberries, cut	$\frac{1}{2}$ cup raisins, cut
1 cup sugar	1 generous tbsp flour
$\frac{1}{2}$ cup boiling water	Vanilla

Cook ingredients in double boiler until thick.
 Pour into pie crust, cover with a top crust and bake at
 350 until crusts are a delicate brown.

GRANDMÈRE'S CUSTARDS

3 eggs well beaten	$\frac{1}{2}$ tsp salt
1 qt. milk	Nutmeg to taste also lemon
4 heaping tblsp sugar	juice if desired

Beat all together and ladle into six large cups previously wet with water. Bake in a pan of water in a moderate oven until a silver knife will cut and come out clean.

STEAMED BROWN BREAD

1 cup cornmeal	2 cups warm water
2 cups graham flour	2 tsp baking soda
1 cup white flour	$\frac{3}{4}$ cup molasses
$\frac{1}{2}$ tsp salt	$1\frac{1}{2}$ cup raisins (optional)

Dissolve baking soda in water. Add molasses and stir. Sift dry ingredients and combine with molasses mixture. Stir in raisins.

Grease 3 1-pound coffee cans. Fill each halfway. Cut squares of foil to cover top of each can. Grease squares and cover each can separately. Steam $1\frac{1}{2}$ hours.

xxx

The future is the past returning through another gate.

I find cheerfulness in bad taste before 9 a.m.

WIFE SAVERS

To unclog a stopped-up kitchen sink, pour about 3 cups of boiling vinegar down the drain. This usually clears the drain in about 10 minutes and saves the need for calling a plumber.

When driving a nail into a plastered wall dip the nail in hot water to prevent the plaster from cracking.

Mix your own window washing solution and save money. To one quart water, add $\frac{1}{2}$ cup ammonia and $\frac{1}{3}$ cup vinegar. It will cut grease and dirt and leave the glass streak-free.

Sprinkle waxed paper with powdered sugar before wrapping a frosted cake. The frosting will then stick to the cake instead of the paper.

To prevent fruits, nuts, raisins, etc. from sticking to the bottom of the batter heat them before adding to mixture.

For best results, all cake ingredients should be at room temperature.

Hot scissors are the trick for cutting candied fruit. To clean the last bit of shortening out of the can, use a rubber scraper.

To clean woodwork, try 1 cup ammonia, $\frac{1}{2}$ cup vinegar, and $\frac{1}{4}$ cup soda in 1 gallon water. Does a good job and leaves a nice sheen.

Candles will burn longer if they are chilled before using.

XXX

The best way to get the world to beat a path to your door is not to invent a better mouse trap, but to have teenage daughters.

zzz



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XXX

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XXX

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Green Mountain Volunteers. Southwick Ballroom, Red-
stone Campus, UVT. Burlington, Vt. Directed by Ben
Bergstein.

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